

The
Cleveland
Museum
of Art

February

Members Magazine

Cover: Detail from Caravaggio's *The Entombment of Christ*, 1602–4 (oil on canvas, *Pinacoteca Vaticana*), is among the spectacular objects on view in *Vatican Treasures* (see article, p. 4).



Saint Margaret (marble, c. 1520, Antonello Gagini, Italian, Sicily. Purchase from the J. H. Wade Fund 1942.564) is the current Object in Focus.

Current Exhibitions

VATICAN TREASURES: EARLY CHRISTIAN, RENAISSANCE, AND BAROQUE ART FROM THE PAPAL COLLECTIONS

Gallery 101, February 8–April 12

Sumptuous objects from 1,000 years of sacred art

Major support from the F. J. O'Neill Charitable Corporation

Additional support from The Illuminating Company, a FirstEnergy Company

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education, opens February 7

A history in archival photographs

INDUSTRY AND PHOTOGRAPHY: SELECTIONS FROM THE PERMANENT COLLECTION

Galleries 111–112, through March 1

Supported by Patron Sponsors Carol and Mike Sherwin

PEOPLE WORKING: PHOTOGRAPHS BY LEE FRIEDLANDER

Galleries 109–110, through March 1

Cleveland's workers in focus

JOEL STERNFELD PHOTOGRAPHS: ON THIS SITE

Gallery 105, January 10–March 18

Places of American tragedy

From the Director

Dear Members,

We are honored to be collaborating with the Diocese of Cleveland and the Vatican to present the *Vatican Treasures* exhibition. If you have not set aside February 7 for the members preview party, I encourage you to do so.

Check page 15 for all the specifics about the members events for *Vatican Treasures*. Because this exhibition should be very popular, you will need to get timed tickets even on the members days—these are free, but I advise you to get your tickets early. Visit the exhibition on any one of four free members days: Saturday, February 7 (10:00–5:00 before the members party), or between 11:00 and 8:00 on Monday, February 16, Monday, March 9, and Monday, April 6. There is a \$1 service fee for tickets reserved by phone, but no fee if you order them here in person. The exhibition opens at 11:00 weekday mornings (not at 10:00) so we can accommodate school groups during the earlier morning.

Medieval, Renaissance, and baroque Italy produced not only great art, but marvelous music. Check the events pages for the remarkable variety of concerts and recitals the musical arts department has arranged for your listening pleasure. Some of these are free and some are ticketed (you can get tickets for these and all ticketed events at the new ticket center).

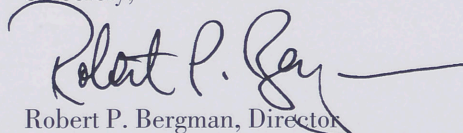
I want to jump ahead a bit to talk about this August's *Buddhist Treasures from Nara* exhibition. I bring this up now because the Cleveland

Museum of Art has the distinct honor of being invited by one of Japan's three national museums to participate in a special exchange project. A hundred paintings from our collection go on display beginning February 21 at the Nara National Museum in Japan (in April they will move to Tokyo's Suntory Museum of Art for a two-month stay). In return, the Nara museum will send us in August almost 90 objects from its collections of Japanese Buddhist art, including 17 designated National Treasures. Our museum has enjoyed a strong and abiding relationship with Japan for several decades. It is gratifying to be included as one of only three art museums in the Western world to participate in this inaugural program supported by the Japanese government. *Buddhist Treasures from Nara* will open here this summer on August 9.

We are also proud that the U.S. Postal Service is issuing a new 32-cent stamp illustrating our George Bellows painting *Stag at Sharkey's*.

Finally I invite you to come see an exciting new addition to our collection—Andy Warhol's landmark painting *Marilyn x 100*, now on view in gallery 239.

Sincerely,


Robert P. Bergman, Director



Marilyn Monroe always drew a crowd. A hundred of her drew all of Cleveland's television stations and a lot of national attention in December when the museum acquired Andy Warhol's 1962 masterwork *Marilyn x 100*.

Vatican Treasures

VATICAN
TREASURES:
EARLY
CHRISTIAN,
RENAIS-
SANCE, AND
BAROQUE ART
FROM THE
PAPAL COL-
LECTIONS
February 8–
April 12

Organization of the remarkable *Vatican Treasures* exhibition began almost two years ago with the encouragement of Bishop Anthony Pilla and the Catholic Diocese of Cleveland. The concept for this undertaking—part of the year-long celebration of the diocese's 150th anniversary—is owed to CMA Director Robert Bergman, whose experience in organizing a Vatican show at the Walters Art Gallery in Baltimore inspired him to envision an exhibition of greater chronological and historical breadth.

The exhibition focuses on art works of the highest quality from over 1,000 years of Church history. These objects, all commissioned by the papal court, received as gifts, or purchased by the popes, were chosen for their historical importance and beauty and the spiritual power they possess for the Church's faithful. Divided into

three sections chronologically—early Christian, Renaissance, and baroque—the show includes unique masterpieces: reliquaries, manuscripts, vestments, liturgical objects, sculptures, and painting from the 6th to the 17th centuries. All have come to Cleveland for the first time.

The section of early Christian art consists of reliquaries and devotional objects of great rarity. Never before seen in this country and the most prized object of the Treasury of Saint Peter's is the sumptuously decorated silver cross of emperor Justin II. Encrusted with expensive gems and pearls, the cross is a reliquary that held in its central roundel slivers from the cross on which Christ was crucified, discovered in the fourth century by Queen Helena, emperor Constantine's mother. The decoration on the reverse of the cross is repoussé, that is, hammered by hand from behind to form a relief.



The Cross of Justin II, 565–78 (gilt silver and precious stones, Treasury of Saint Peter's), was probably an imperial gift to Pope John III from the Byzantine emperor because portraits of Justin II and his wife are on the back.

Major support for the exhibition and catalogue is provided by the F. J. O'Neill Charitable Corporation in special recognition of the 150th Anniversary of the Diocese of Cleveland. Additional funding is provided by The Illuminating Company, a

FirstEnergy Company. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by The Plain Dealer, WDOX102.1 FM, and AM850 WRWM.

Reliquary Box with Stones from the Holy Sites of Palestine, 6th–7th century (wood, tempera, and gold leaf, Biblioteca Apostolica Vaticana), a marvel of pilgrimage souvenir art, is part of the Sancta Sanctorum Treasure.



The large format of the handsomely ornamented Antiphonary of Pope Leo X, c. 1520(?) (ink, tempera, and gold on parchment, Biblioteca Apostolica Vaticana), enabled Sistine Chapel choir members to read their parts from a distance.

Unprecedented also is the loan of seven objects from the Sancta Sanctorum Treasure. These works are among the most valued medieval objects belonging to the Vatican, both spiritually and artistically. They housed sacred relics that were gathered by Pope Leo III in the ninth century and added to subsequently. They survived at the church of Saint John Lateran until their discovery in 1903. Because of their importance, the chapel where the relics were found is called the Sancta Sanctorum (Holy of Holies). Today the relics remain in the chapel and the precious reliquaries and textiles have been moved to the Vatican, where the public can see them in the Museo Sacro of the Vatican Library.

Rarest among the treasures of the Sancta Sanctorum is the *Reliquary Box with Stones from the Holy Sites of Palestine*. Within the box are stones collected in the sixth to seventh centuries from sacred sites in the Holy Land; on the cover are painted the events in Christ's life that took place at these sites: the Nativity, the Baptism, the Crucifixion, the Marys at the Tomb, and the Resurrection.

Remarkable for its beauty and craftsmanship is the *Reliquary of the True Cross* and its casket, both commissioned by Pope Paschal I in

the ninth century and found in the treasure of the Sancta Sanctorum. The cross is an amazing work of colorful splendor and narrative complexity. Scenes from Christ's early life are depicted in cloisonné, a medium in which heated enamel is poured within the confines of designs made by placing wires on a gold background. The casket that holds the reliquary has come down to us intact. The partially gilt silver box is decorated with scenes from Christ's infancy. Its rich narrative and that of the cross suggest that they were intended as gifts for a church dedicated to the Virgin, for whom many popes had a special devotion.



Reliquary of the True Cross, 817–24 (gold and cloisonné enamel, Biblioteca Apostolica Vaticana), is certainly the most important surviving enamel of the early medieval period.

The illustrated manuscripts presented in *Vatican Treasures* reflect the splendor of the papal court in the 15th and 16th centuries and the intellectual and scholarly pursuits of the Renaissance pontiffs. The Vatican Library was

instituted in 1475 and was already the largest library in Europe. Not only did the Renaissance popes collect ancient and medieval texts, they also commissioned books for liturgical use in the Sistine Chapel, their private place of worship. In the 1490s Fra Antonio da Monza illustrated a missal to be used exclusively by the pope in celebrating Mass on Christmas day. This manuscript is ostentatiously elaborate for use on the

most celebratory day of the liturgical calendar. Letters introducing chapters are sumptuously ornamented with scenes relating to Christ's life. *The Antiphonary of Pope Leo X* was commissioned by the Medici pope, whose interest in music and art resulted in a great surge of decorations for the Sistine Chapel, including tapestries designed by Raphael and elaborately decorated choral books, or antiphonaries.

Later in the century, Pope Clement VIII requested that a set of tapestries be commissioned by the Medici family for use in the Sistine Chapel during Passion Week. The result is the most richly designed suite of vestments created in the Renaissance, richly woven with silk and gilt silver threads at the Medici tapestry factory in Florence. The vestments were meant specifically to complement the 15th-century frescoes in the chapel with scenes from the lives of Moses and Christ. Worn in the context of the Sistine Chapel decorations, they certainly would have made a sumptuous visual impact on the participants at Mass.

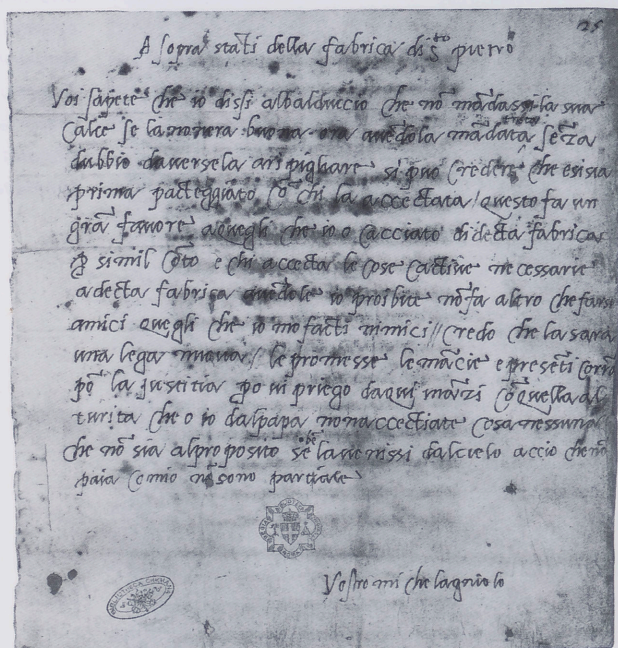
The exhibition concludes with key works in the Vatican collections from the baroque period, when papal power in Europe was strong and Rome was the international center of diplomacy and art. Artists from all of Europe arrived in Rome to study its ancient monuments and Renaissance masters. At the same time, the city was in the midst of an architectural expansion. The newly finished Saint Peter's basilica influenced the numerous churches built or refurbished to reflect the continuing Catholic struggle against Protestantism and its belief in ultimate victory. Works from 17th-century Rome are often celebratory

and richly decorated; however, their basic devotional message and spirituality are never lost. Pope Urban VIII can be credited with much of the embellishment of Rome during these years. Under his reign, the new Saint Peter's was decorated with major works of art under the direction of the greatest sculptor and architect of the 17th century, Gian Lorenzo Bernini. In the exhibition are a bust by Bernini of Urban VIII and models for the figure of Charity on the pope's tomb, which was erected in Saint Peter's.

The painting gallery of the Vatican Museums possesses major works by primary artists of the Renaissance and baroque eras, including Michelangelo Merisi, called Caravaggio, the best known and most imitated painter of the 17th century. The exhibition closes with Caravaggio's *Entombment*, considered the artist's masterpiece even before its installation in the Vittrici Chapel of Rome's Chiesa Nuova in 1604. Known for his realism and dramatic lighting effects, Caravaggio used both here to depict the intense emotional feelings of Christ's mother and followers as they placed his body on the stone of unction.

These masterpieces from the Vatican, created by the most noted artists of their day, reflect the spiritual and temporal aims of the papacy over the period of its greatest influence and growth. The splendor of these works attests to their importance within the Church's artistic history; their religious sincerity reflects the lasting power of sacred imagery over the centuries.

■ Diane De Grazia, The Clara T. Rankin Chief Curator



Letter Concerning Work on Saint Peter's Basilica, c. 1550–53(?) (brown ink on paper, Biblioteca Apostolica Vaticana), states that Michelangelo wanted only the best materials.



The animated naturalism so characteristic of Bernini's art is obvious in *Charity with Two Children*, c. 1631–34 (terracotta, Biblioteca Apostolica Vaticana).

Faces and Facades

*FACES AND
FACADES: THE
CLEVELAND
MUSEUM OF
ART 1916-1998*
Opens
February 7

The Cleveland Museum of Art first opened its doors to the public on June 7, 1916. Propelled by dynamic personalities, patrons, and connoisseurs who brought to Cleveland works of art unparalleled in beauty and rarity, this institution evolved into one of the most distinguished art museums in the world. The photographic exhibition that opens this month chronicles the historic development of the museum, which flourished under the leadership of its first four directors: Frederic A. Whiting (1913-30), William M. Milliken (1930-58), Sherman E. Lee (1958-83), and Evan H. Turner (1983-93).

Since 1916 the museum has expanded three times—in 1958, 1971, and 1983—to accommodate the growth of its collections (currently more than 30,000 works), exhibitions, and public programming. The archival photographs on display show various stages of the original building project and later additions. In tracing the development of the museum structure, the exhibition pays tribute to the wisdom and generosity of its

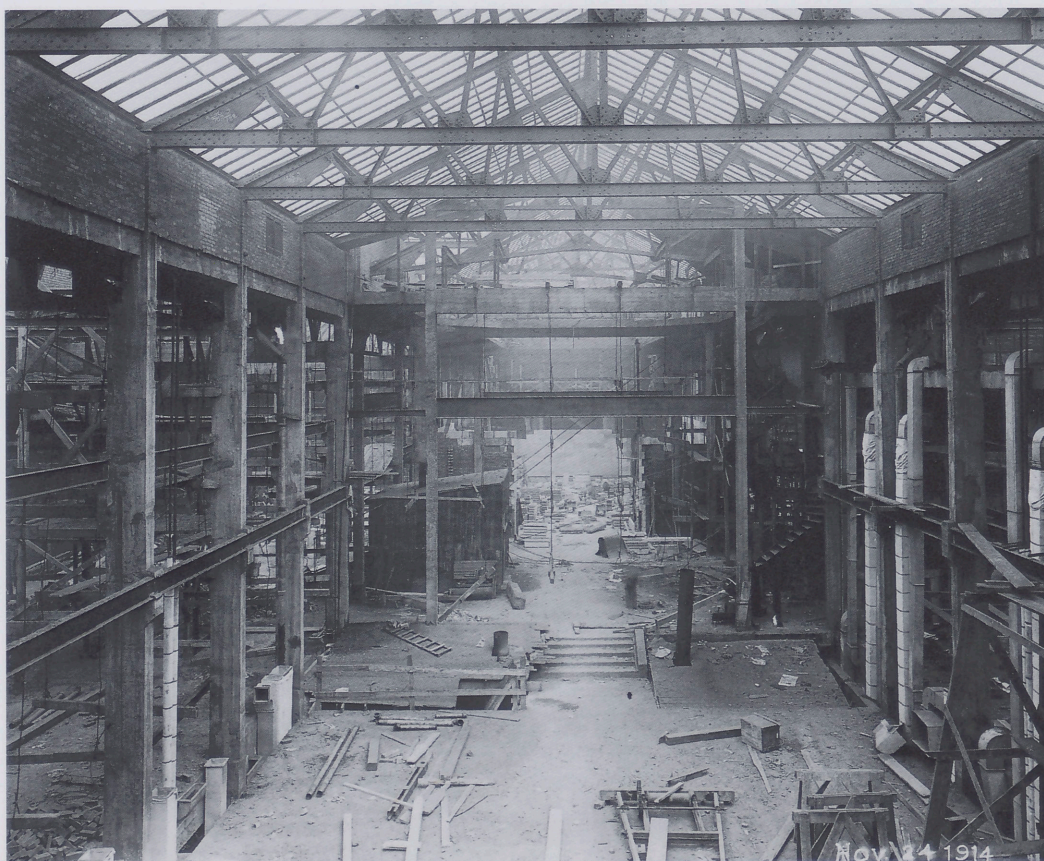
founding fathers, who conceived of an institution “for the benefit of all the people forever” and made their ideas concrete through generous gifts of land, art, and funds. Notable among them was Leonard C. Hanna Jr., who in 1958 left \$34 million to be divided between acquisitions and operations, at that time the largest individual bequest to any American museum.

This is the perfect moment to reflect on our museum’s history. The armor court, one of the most popular rooms in the original 1916 edifice, is now being renovated for its reopening in the fall of 1998. Undertaken with a grant from the

Lila Wallace-Reader’s Digest Fund, the reinstallation will return the armor court to its original stately appearance, with stellar examples of armor from the museum’s collection and, for the first time, additional pieces from prominent European collections.

■ Marjorie Williams, Director of Education and Public Programs

*A column being lifted
into place on the
museum’s original
facade, which faces
the lagoon*



*A construction view
of the interior gar-
den court (fore-
ground), rotunda,
and armor court*



African Maternity

Profoundly moving yet deeply enigmatic, a Kongo mother and child sculpture from coastal Central Africa appeals powerfully to universal human emotions that transcend culture and time. Rigidly erect, the simply dressed and adorned mother lifts the head of the young child resting on her lap. Etched on her gaunt, raised face is an expression of anguish and fatigue. Possibly the mother is engaged in a ritual of supplication, or healing; her child may be sick, or even dead. Despite the intense emotions conveyed with such immediacy by this sculpture, its specific meaning remains unknowable. Yet through study of style, function, and context, the contemporary viewer can gain insight into the culture and beliefs of the carving's creator and its original audience.

As early as the 13th century, the Kongo peoples were united in a single kingdom, with its capital at modern São Salvador, Angola. Portuguese explorers of the 15th century visited the court and reported admiringly on its political organization and economic power. Internal competition and conflict with European interests eventually fragmented the kingdom into smaller realms. The Kongo today are composed of many ethnic groups, traditionally ruled by village elders and chiefs. They inhabit a large region included in the modern countries of Congo, Democratic Republic of Congo (formerly Zaire), Cabinda, and Angola.

In view of its large size and lightweight wood, the Cleveland mother and child sculpture must have served a funerary purpose, placed either atop the grave of a chief or inside a roofed an-

cestral shrine. In life, the chief's political, judicial, and economic power derives from his unique ability to mediate between the living and the unseen but powerful ancestral dead. He is like the sun, which rises in the land of the ancestors as it sets in the human realm, and thus the ground plan of his court is designed as a cosmogram of the sun's circular path. After death, the chief continues to play a mediating role from the cemetery,

the threshold between the land of the living and that of the dead. The tomb or ancestral shrine may be conceived as a miniature version of the royal court, with an enclosing wall of posts or reeds, and decorated with possessions such as drinking and eating containers, tools, and weapons. Stone or wood figures such as the mother and child carving were also placed on the tomb or shrine, which thus served as a residence in the otherworld. Conceptually similar grave decoration continues in the New

World among some African-Americans of Kongo descent.

The powerful woman portrayed by the museum's sculpture surely played some critical role within her clan, perhaps as the original genetrix, or as the source of new life in a family threatened with extinction. Kongo society is matrilineal; thus, both family continuity and political legitimacy depend vitally on the fertility of women. That crucial responsibility is communicated with urgent force by the mother's rapt gaze.

■ Margaret Young-Sánchez, Associate Curator, Art of the Americas, Africa, and Oceania

Kongo society is matrilineal; thus, both family continuity and political legitimacy depend vitally on the fertility of women. That crucial responsibility is communicated with urgent force by the mother's rapt gaze.

The painted wood sculpture (h. 64.7 cm, Leonard C. Hanna Jr. Fund 1997.149) was created by a member of the Yombe, a Kongo sub-tribe with a distinctive carving style. The sculpture's time and place of origin can be located more precisely, however: a mask by the same hand and a closely

related maternity figure were collected early this century in the village of Kasadi, in the western Democratic Republic of Congo. The woman's decoratively filed teeth indicate her Yombe ethnic identity, while her patterned cap and armbands convey high social status.

Concerts and Recitals

Two ticketed **Vatican Concerts** take place this month. The all-male vocal ensemble *Lionheart* performs on Friday the 13th at 7:45, offering Gregorian chant and Renaissance vocal works. Tickets (\$22–\$24, members half price) are available through the ticket center. Then “Il Seicento Italiano,” Friday the 27th at 7:45, pairs *Enrico Onofri* (violin) with *Lorenzo Ghielmi* (harpsichord and organ). Both are experts in 16th-century Italian music. Tickets (\$14–\$16, members half price) available through the ticket center.

A third Vatican-themed concert is free; **Music for a Papal Garden** is in the garden court on Sunday the 8th at 3:30, with the museum debut of *Ciaramella* in a concert of music and songs from Italy. Featured works were found in manuscripts at the Vatican Library.

A **Subscription Concert** on Wednesday the 4th at 7:45 features *The Huaxia Ensemble of China*, traveling from Beijing for their first American tour; the ensemble performs ancient works on ancient instruments as well as new works by China's greatest living composers. Seating is reserved and tickets are required (call ext. 282). A free **Preconcert Lecture** at 6:45 by *Marjorie Williams* is in the recital hall.

Two free Sunday-afternoon **Musart Series** recitals are an **Organ Recital** on the 15th at 2:00, with *Craig*



Cramer playing works by J. S. Bach, Jacques Charpentier, and Reger; and a **Piano Recital** on the 22nd at 3:30, when the Czech-born Canadian *Antonín Kubálek* performs works by Brahms, Franck, Suk, and Smetana.

Curator's Recitals by Karel Paukert are at 2:00 on Sundays the 1st, 8th, and 22nd.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.



1 Sunday

Gallery Talk 1:30 *16th-Century Italian Majolica Ceramics*. Patricia Ashton (sign-language interpreted)

Organ Recital 2:00 *Karel Paukert*. Italian music for organ and harpsichord

2 Monday

“First Thursday” Curatorial consultation for members only, by appointment (on first Mondays during *Vatican Treasures*)

3 Tuesday

Highlights Tour 1:30 *CMA Favorites*

4 Wednesday

Adult Studio Class Begins 9:30–noon. *Watercolor*. 8 Wednesdays, February 4–March 25. Instructor Jesse Rhinehart.

Paper provided. Obtain supply list at first class for paint, palette, and brushes. \$80 for CMA members, others \$110. Call ext. 483 to register by Tuesday the 3rd

Textile Lecture 1:30 *Conservation of a Ceremonial Robe of the Liao Dynasty*.

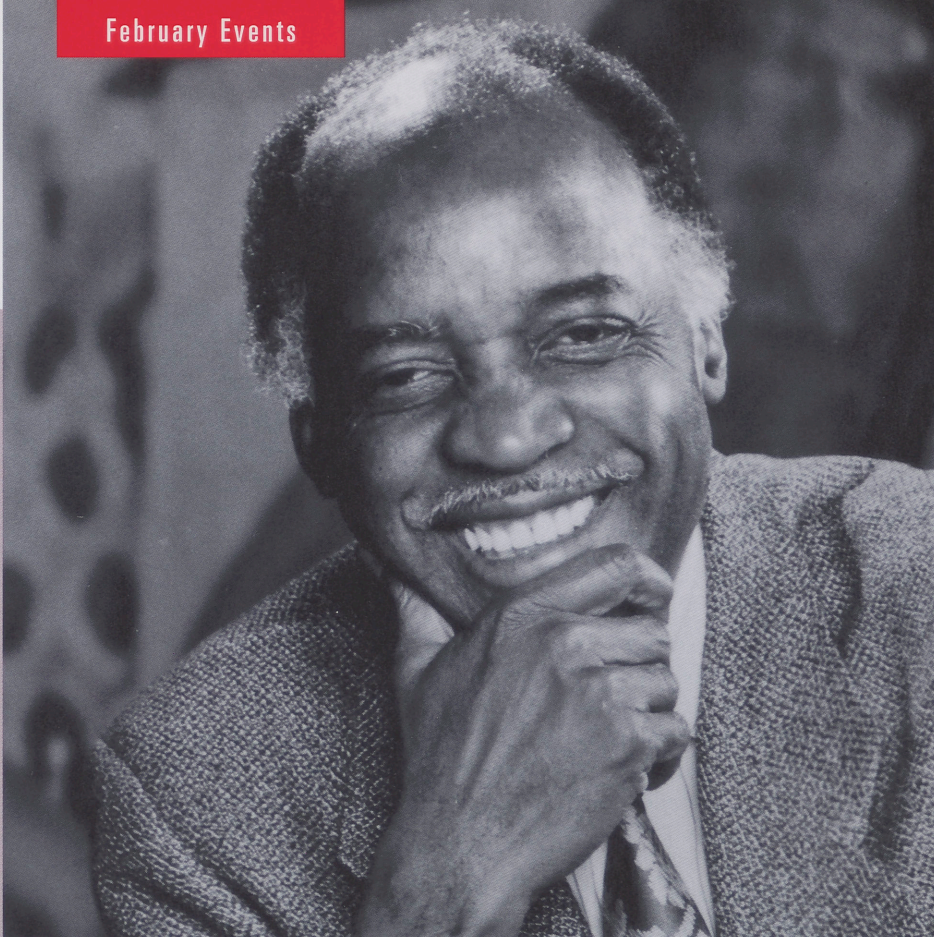
Karen Klingbiel

Gallery Talk 1:30 *A Closer Look: African-American Artists*. Anita Peebles

Preconcert Lecture 6:45 *Marjorie Williams* gives a free talk in the recital hall

Film 7:00 *Million Dollar Legs* (USA, 1932, b&w, 64 min.) directed by Edward Cline, with W. C. Fields, Jack Oakie, and Susan Fleming. Nonsensical comedy in which the wacky country of Klopstokia enters the Olympics. Preceded at 7:00 by two shorts: *Pool Sharks* (USA, 1915, silent, 9 min.), Fields's screen debut, and the 9-minute Fields segment from the 1932 omnibus feature *If I Had a Million*. \$3 CMA members, \$6 others

Subscription Concert 7:45 *The Huaxia Ensemble of China*: *Tsung Yeh*, conductor; *Zhang Weiliang*, director, *dí, xiào, xūn, chiba*; *Zhao Chengwei*, *sānxián*; *Cao Dewei*, *érhú*; *Chang Jing*, *zhēng*; *Zhang Xia*, *yángqín*; *Chen Yihan*, *pípá*; and *Wang Yidong*, percussion. Huaxia (pronounced “hwa-sha”) is an ancient name for China. Traveling from Beijing for their first U.S. tour, the ensemble performs works from the Tang Dynasty (8th–10th century) on ancient wind, string, and percussion instruments (some may date back to 4000 BC) and new works by China's greatest living composers.



Art, Severance Hall, the Northeast Ohio Jazz Society, and Tri-C Jazz Fest. Tickets required; call 231-1111 or 800-686-1141.

Left to right: the Huaxia Ensemble, the vocal group Lionheart, Enrico Onofri, Ahmad Jamal

Poetry and Music, Dance and Jazz

A new kind of free event is Wednesday the 25th with **Poetry and Music** in a *Coffee House Set*. Enjoy poetry and music in a '50s coffeehouse atmosphere with the *Black Poetic Society* and *Horns and Things* in the indoor garden court.

On Friday the 13th at 5:30 and 7:00 is **An Evening of Modern Dance**, with works by emerging local dancers and choreographers performed in the indoor garden court. \$6, \$3 CMA members; reserve your tickets early as seating will be limited.

On Friday the 20th at 8:00, the next **Jazz on the Circle** concert features pianist and bandleader *Ahmad Jamal* with innovative arrangements of jazz standards as well as original compositions. Jazz on the Circle is a collaboration of the Cleveland Museum of

Ticket center:
216/421-7350 or
1-800-CMA-0033.

Seating is reserved. Tickets are available by telephone (ext. 282) Monday-Friday, starting one week before the concert; or at the door starting one hour and 15 minutes before the concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

5 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *A Closer Look: African-American Artists*. Anita Peoples

6 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The Old-Fashioned Way* (USA, 1934, b&w, 74 min.) directed by William Beaudine, with W. C. Fields, Judith Allen, and Baby LeRoy. Fields manages a theatrical troupe that performs the old-time melodrama *The Drunkard*. He also juggles! Preceded at 7:00 by the Fields short *The Fatal Glass of Beer* (USA, 1933, 20 min.). \$3 CMA members, \$6 others

7 Saturday

Members Day 10:00-5:00 *Vatican Treasures*

Highlights Tour 1:30 *CMA Favorites*

Members Party 7:00-11:00 *Vatican Treasures* (tickets required)

8 Sunday

Gallery Talk 1:30 *A Closer Look: African-American Artists*. Anita Peoples

Family Workshop 1:30-4:00 *Cover Story*. Make a beautiful book cover

Organ Recital 2:00 Karel Paukert, with Oliver Söhngen, tenor. Works by Czech and Slovak composers

Music for a Papal Garden 3:30

Ciaramella. Adam Gilbert, Rotem Gilbert, Anna Levenstein, Djurdja Mirkovic, Sergio Llano, and guest Ross Duffin offer a CMA debut concert of instrumental music and *laudi spirituali* (spiritual songs) from Italy, using assorted antique style wind instruments. They perform works by Ciconia, Zachara da Teramo, Dufay, Desprez, Isaac, Palestrina, and other composers from the papal courts of Avignon and Rome. Featured works found in manuscripts at the Vatican Library

10 Tuesday

Highlights Tour 1:30 *CMA Favorites*

11 Wednesday

Gallery Talk 1:30 *Cupids in Art*. Dale Hilton

Film 7:00 *The Man on the Flying Trapeze* (USA, 1935, b&w, 65 min.) directed by Clyde Bruckman, with W. C. Fields, Mary Brian, and Kathleen Howard. Small-town nightmare in which an overworked family man has wife and in-law problems. Preceded at 7:00 by the Fields short *The Golf Specialist* (USA, 1930, 20 min.). \$3 CMA members, \$6 others

12 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Cupids in Art*. Dale Hilton

Education

Lectures and Gallery Talks

On Wednesday the 25th at 7:00, Francesco Buranelli, acting director general of the Vatican Museums, offers a **Guest Lecture** titled *The Vatican Collections*. Admission is \$5 CMA members, \$10 others. On Wednesday the 4th at 1:30, a **Textile Art Alliance Lecture**, *Conservation of a Ceremonial Robe of the Liao Dynasty*, is given by conservator Karen Klingbiel. On Wednesday the 18th at 7:30, a **Cleveland Archaeology Society Lecture**, *The Treasures of the Parthenon*, is given by Diane Harris-Cline.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change. **Saturday Gallery Talks** are at 10:30 while children are in museum art classes.

Hands-on Art

Vatican Treasures Family Workshops are 1:30–4:00 on three Sunday afternoons: *Cover Story*, the 8th, *Regal Reliquaries*, the 15th, and *Pages Plus*, the 22nd. From 3:00 to 4:30 on Sunday the 15th is the month's free drop-in **Family Express**, *Lots of Letters*. Sun-Hee Kwon's **All-Day Drawing Workshop** for adults is Saturday the 28th, 10:30–4:00. The \$20 fee for CMA members (\$40 non-members) includes materials and parking. Call ext. 462 to register by Friday the 27th. An **Adult Studio Class** begins Wednesday the 4th, 9:30–noon. *Watercolor* runs 8 weeks, through March 25. Instructor: Jesse Rhinehart. Obtain supply list at first class for paint, palette, and brushes (paper provided). \$80 for CMA members, \$110 others. Call ext. 483 to register by Tuesday the 3rd.

The museum's Teacher Resource Center offers regular **Teachers' Workshops**. For information call ext. 469.



Gian Lorenzo Bernini's bronze bust of Pope Urban VIII, 1632 (*Biblioteca Apostolica Vaticana, Museo Sacro*), is a Vatican Treasure.

13 Friday

Highlights Tour 1:30 *CMA Favorites*
Dance in the Garden Court 5:30 and 7:00 *An Evening of Modern Dance*. A selection of works by emerging local dancers and choreographers. The pieces, premiered as an initial rendering in Mather Dance Center's *Food for Thought*, come to the museum for a full performance. Join us and meet some local dance talents. \$6, \$3 CMA members, available through the ticket center. Reserve your tickets early as seating will be limited.

Film 7:00 *It's a Gift* (USA, 1934, b&w, 73 min.) directed by Norman Z. McLeod, with W. C. Fields, Baby LeRoy, and Kathleen Howard. A grocer goes west in this peerless comedy. Preceded at 7:00 by the Fields short *The Pharmacist* (USA, 1933, 20 min.). \$3 CMA members, \$6 others

Lionheart Vocal Ensemble 7:45

Lionheart (men's a cappella ensemble): Lawrence Lipnik, countertenor; John

Olund and Stephen Rosser, tenors; Jeffrey Johnson and Richard Porterfield, baritones; Kurt-Owen Richards, bass. Programmed in conjunction with the *Vatican Treasures* exhibition, the immensely popular vocal ensemble *Lionheart* presents a mystical recital of Gregorian chant and Renaissance vocal works. "*Lionheart's* renderings of the plain chant, sung both straightforwardly and adorned, had an eerie serenity and was beautifully unified... smoothly blended and impeccably balanced."
—*The New York Times*

Purchase tickets through the ticket center. General admission \$24 or \$22 (CMA members half price); senior citizens and students \$20 or \$18

14 Saturday

Highlights Tour 1:30 *CMA Favorites*

15 Sunday

Gallery Talk 1:30 *Cupids in Art*. Dale Hilton

Family Workshop 1:30–4:00 *Regal Reliquaries*. Design and decorate dazzling boxes for your special treasures

Organ Recital 2:00 *Craig Cramer*. The University of Notre Dame professor performs works by J. S. Bach, Jacques Charpentier, and Reger

Family Express 3:00–4:30 *Lots of Letters*. Illuminate your own name in calligraphy in this free drop-in workshop

16 Monday

Members Day 11:00–8:00 *Vatican Treasures*

17 Tuesday

Highlights Tour 1:30 *CMA Favorites*

18 Wednesday

Slide Lecture 1:30 *Vatican Treasures*. Barbara Kathman (limited seating)

Film 7:00 *You Can't Cheat an Honest Man* (USA, 1939, b&w, 76 min.) directed by George Marshall, with W. C. Fields, Edgar Bergen, and Constance Moore. A circus owner battles the local sheriff and ventriloquist dummy Charlie McCarthy. Preceded at 7:00 by *Much Ado About Golf*, the 9-minute Fields segment from the 1934 feature *You're Telling Me*. \$3 CMA members, \$6 others

Archaeology Lecture 7:30 *The Treasures of the Parthenon*. Diane Harris-Cline, University of Cincinnati

19 Thursday

Highlights Tour 1:30 *CMA Favorites*

Slide Lecture 2:30 *Vatican Treasures*. Barbara Kathman (limited seating)

20 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The Bank Dick* (USA, 1940, b&w, 74 min.) directed by Eddie Cline, with W. C. Fields, Cora Witherspoon, and Una Merkel. Comedy about a bank guard and his nutty friends and family. Preceded at 7:00 by the Fields short *The Dentist* (USA, 1932, 20 min.). \$3 CMA members, \$6 others

Jazz on the Circle 8:00 *Ahmad Jamal*. Ahmad Jamal is a continually evolving,

Ticket center:
216/421-7350 or
1-800-CMA-0033.

W. C. Fields Forever

"Anyone who hates small dogs and children can't be all bad!" Or so believed W. C. Fields (1879–1946), the legendary misanthrope who became one of the screen's indelible comedy icons. Channeling his vitriol into a series of sometimes haphazard but always hilarious comedies made during the 1930s and '40s, the bulbous-nosed ex-vaudevillian—who was born William Claude Dukenfield and whose hard-luck childhood on the streets and in the jails of Philadelphia cemented his lifelong rancor—won laughs and even sympathy playing an assortment of hard-drinking, put-upon losers and con men. Famous for his nasal voice, orotund phrasing, and mumbled insults, Fields also loved colorful names. Among his characters and noms de plume were Egbert Sousé, Cuthbert J. Twillie, Ouliotta Hemoglobin, Otis Criblecoblis, and Mahatma Kane Jeeves. This series includes eight of Fields's best features and all of his comedy shorts. Admission to each program is \$6, \$3 for CMA members and children 12 and under.



The Bank Dick (background) and It's a Gift

uncompromising, influential, and uniquely original stylist. He and his quartet play innovative arrangements of jazz standards as well as original compositions. Jazz on the Circle is a collaboration of the Cleveland Museum of Art, Severance Hall, Northeast Ohio Jazz Society, and the Tri-C Jazz Fest. For tickets (\$26 and \$18) call 231-1111 or 800-686-1141

21 Saturday

Highlights Tour 1:30 *CMA Favorites*

22 Sunday

Slide Lecture 1:30 *Vatican Treasures*. Barbara Kathman (limited seating)

Family Workshop 1:30–4:00 *Pages Plus*. Illuminate your own book pages with colored designs and letters

Organ Recital 2:00 *Karel Paukert*. Works by Franck

Piano Recital 3:30 *Antonín Kubálek*, piano. An award-winning pianist with some 40 LP and CD recordings to his credit, Kubálek commands a broad repertoire, with special expertise in Czech music. A perennial favorite here, the Czech-born Canadian returns to play works by Brahms (Ballades, Op. 10), Franck (Prelude, Choral, and Fugue), Suk (*About Mother*), and Smetana (*Czech Dances*)

24 Tuesday

Highlights Tour 1:30 *CMA Favorites*

25 Wednesday

Gallery Talk 1:30 *Japanese Painting*. Marjorie Williams

Poetry and Music 6:00–9:00 *Coffee House Set*. Poetry and music in a '50s coffeehouse atmosphere. Feel the energy as the *Black Poetic Society* and *Horns and Things* weave a night of African-American insight and culture in the museum's indoor garden court

Film 7:00 *My Little Chickadee* (USA, 1940, b&w, 83 min.) directed by Edward Cline, with Mae West, W. C. Fields, and Margaret Hamilton. This Wild West comedy marked the only pairing of Fields and Mae West. \$3 CMA members, \$6 others

Guest Lecture 7:00 *The Vatican Collections*. Francesco Buranelli, acting director general of the Vatican Museums. \$5 CMA members, \$10 others

26 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Japanese Painting*. Marjorie Williams

27 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Never Give a Sucker an Even Break* (USA, 1941, b&w, 71 min.) directed by Edward Cline, with W. C. Fields, Gloria Jean, and Leon Errol. Fields plays himself in the wildest and most surreal of his comedy classics. Margaret Dumont is the man-eating Mrs. Hemoglobin. Preceded at 7:00 by the Fields short *The Barber Shop* (USA, 1933, 20 min.). \$3 CMA members, \$6 others

The Music of Seicento Italiano 7:45

Enrico Onofri, violin, with *Lorenzo Ghielmi*, harpsichord and organ. The two artists, experts in 16th-century Italian music, are respected throughout Europe for their critical and passionate interpretations of works from Frescobaldi to Corelli. Little known outside Europe, they arrive in Cleveland via Milan to present this special recital in conjunction with the *Vatican Treasures* exhibition.

Purchase tickets through the ticket center. General admission \$16 or \$14 (CMA members half price); senior citizens and students \$14 or \$12

28 Saturday

Museum Art Classes Begin 10:15 First day of spring session

Gallery Talk 10:30 *Vatican Treasures*. Barbara Kathman (limited seating)

All-Day Drawing Workshop 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee \$20 for CMA members, \$40 for nonmembers includes materials and parking. Have your membership number ready when you call ext. 462 to register by the Friday before

Highlights Tour 1:30 *CMA Favorites*

Our Friend, the Codicil

The codicil, as you probably know, is an appendage to a will that adds to or modifies something in the document. For example, if you want to change the personal representative named in your will, you can do so with a codicil. If you want to add the name of someone to receive a bequest, you can use a codicil. If you want to delete the name of someone, a codicil will work fine.

1. Codicils Are Effective

They do the job. They are just as legal and binding as the main document. Some of our friends may want to add the Cleveland Museum of Art to their wills and others may want to adjust the amount they previously decided to give. In either case, this can be done through a codicil.

2. Codicils Are Inexpensive

You would probably be surprised to learn the relatively low cost of a codicil. It is considerably less than the expense of drafting an entire will. A quick call to your attorney will tell you just how reasonable this service is compared to other estate planning documents.

3. Codicils Are Easy

The codicil represents an easy way for our friends to include the Cleveland Museum of Art in their estate plans. It's not necessary to go through the time and expense of redoing the entire will; all it takes is the creation of a brief legal document that is then stored in a safe place with the will.

If you would like more information about wills and codicils and how you can include the Cleveland Museum of Art in your estate plans, contact Kate M. Sellers, the museum's deputy director, at ext. 154. Or you can use the handy response form below.

CLIP AND MAIL

☐ The museum is already in my will/estate plan as follows:

- ☐ Please send information about wills and codicils
☐ Please send information about making a planned gift
☐ Please send information about the Cleveland Museum of Art Legacy Society
☐ Please contact me by phone: () -
 The best time to reach me is

Name

Address

City

State

Zip

Members May Use the Ingalls Library

Over the years since 1916, the museum has built one of the finest art libraries in the country. Although the library's collection and services were developed to serve the museum's staff, access to it is also a benefit of membership at all but the student level; all patrons of the library must be at least 18 years of age. It is not a circulating library, so materials cannot be taken out, but members may visit the library during the times listed below. The library's "just arrived" room, the Monday Table Room, has long been enjoyed by members, some of whom visit the library weekly to see the latest books, journals, and art auction catalogues that have been added to the collection.

Ingalls Library Members Hours for fall, winter, and spring: Tuesday and Thursday 10:00–6:00 (museum closes at 5:00; library patrons may continue to study, then leave as a group at 6:00); Wednesday 10:00–9:00; Friday 10:00–6:00; Saturday 10:00–5:00; summer hours are Tuesday–Friday 10:00–5:00; slide library by appointment only, Tuesday–Friday 10:00–5:00 all year round.

Thanks to the Corporate Council

The Cleveland Museum of Art Corporate Council provides valuable guidance and support for museum programs. Council members as of December 1997 were:

John C. Morley, Chair
Evergreen Ventures, LTD

John D. Andrica
A.T. Kearney, Inc.

Daniel F. Austin
McDonald & Company

Robert P. Bergman
The Cleveland Museum of Art

Scott D. Brackett
Coopers & Lybrand

Jeffrey E. Christian
Christian & Timbers, Inc.

Edward F. Crawford
Park-Ohio Industries

George J. Dunn
BP America

E. William Haffke
Benesch, Friedlander, Coplan and Aronoff

William Hamann
Bank One

Frank I. Harding, III
Chess Financial Group

Jackie K. Hauserman
Centerior Energy Corp.

Oliver C. Henkel
Thompson Hine & Flory

Conway G. Ivy
The Sherwin-Williams Company

Robert H. Jackson
Kohrman Jackson & Krantz

Mary Ann Jorgenson
Squire Sanders & Dempsey

James A. Karman
RPM, Inc.

Robert M. Kaye
Metropolitan Savings Bank

Joseph P. Keithley
Keithley Instruments

John D. Koch
Charter One Bank

Arthur J. Lafave, Jr.
International Management Group

Ronald A. Ratner
Forest City Enterprises, Inc.

Larry Robinson
The Robinson Group

Elliott L. Schlang
Lynch, Jones & Ryan

R. Drew Sellers
Andersen Consulting

Richey Smith
Richey Industries

James T. Sorensen
KPMG Peat Marwick

Take Note

Members can walk in on February 5 and 6 between 10:00 and 4:00 to register at the education department offices for **Museum Art Classes** for children. Call ext. 181 for information.

First Thursday Curator's Clinics will be held on the first Monday of each month through April.

Looking ahead to spring and summer, mark your calendars for *Gifts of the Nile: Ancient Egyptian Faience*, May 10 to July 5. Timed tickets are available through the new CMA ticket center starting February 9. And for those who like to plan very far ahead: the annual **Parade the Circle** will be Saturday, June 13.

Crain's Corporate Private Viewing of Vatican Treasures

On Monday, February 9, *Crain's Cleveland Business* invites you to attend a private breakfast and viewing of *Vatican Treasures*. The co-curators of the exhibition, CMA Director Robert P. Bergman and Dr. Diane De Grazia, The Clara T. Rankin Chief Curator, will speak briefly.

Doors open at 7:30, breakfast is at 8:00, remarks are at 8:30, and everyone moves into the exhibition at 9:00. Your \$30 ticket includes breakfast, admission into the galleries, and an audio tour. Seating is limited; please call Connie Breth at ext. 595 for reservations. *Tickets will not be sold at the door.*

Vatican Treasures

Call-in Service for Preview Party, Members Days

The *Vatican Treasures* preview party is Saturday, February 7, from 7:00 to 11:00 pm. Because we want to ensure everyone an opportunity to view the exhibition, partygoers will need to get timed tickets to see the show at a specific time.

We urge you to order these members party tickets in person or by telephone through our convenient Membership and Ticket Center at 421-7350 (outside area code 216 call 1-888-CMA-0033); you'll know instantly which times are available. Then we'll charge your tickets to a major credit card, and mail the tickets to you (orders placed after February 1 will be held at the ticket center). If you want to attend one of the two lectures that night, you can also order those free tickets on the phone. **There will not be a service fee to order your preview tickets.** Preview party tickets are \$25 for members, \$35 for members guests.

We'll hold your tickets for up to five days. There is a limited capacity for this event. The official reservation deadline was January 25, but we will continue to offer tickets if space is available. Call the ticket center to find out.

Members-only Days (revised schedule):

In addition to the regular exhibition hours, members can see the show in a less crowded, members-only setting on four members days: **Saturday, February 7** (10:00–5:00 before the party), or 11:00–8:00 on **Monday, February 16, Monday, March 9, and/or Monday, April 6.** Admission is by timed ticket; you may order these in advance through the ticket center (\$1 fee by phone; no fee if acquired in person). Parking in museum lots is free on Mondays; there is the usual charge on Saturday or for parking in other University Circle lots.

Exhibition Hours, Etc.

The exhibition opens at 11:00 on weekdays to accommodate morning school groups. A recorded tour, narrated by Director Robert P. Bergman, is \$3 for members. Regular ticket prices are \$7 weekdays to \$10 on weekends. If you see the show once and want to return, keep in mind that members are entitled to free tickets for repeat visits (order only one set at a time, please). There is a separate express members entry line—a much-appreciated benefit in a popular exhibition.

First Month Only!

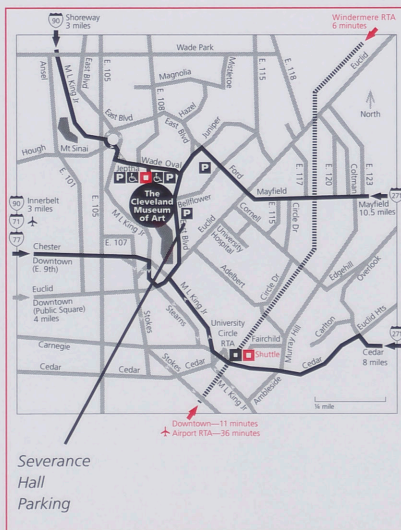
Visit the *Vatican Treasures* exhibition in the first four weeks in order to see the *Reliquary of the Volto Santo* pictured here. This extraordinary baroque object contains the oldest known representation of Christ's face, painted on cloth in the 3rd to 5th century. The frame, created in 1623, is in cast silver, embossed and chased, partially gilt, with enamel, pearls, and precious stones. The reliquary will be leaving Cleveland the second week in March and replaced with Bernini's terracotta sculpture *Habakkuk and the Angel*.



Special Parking Arrangements

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.



Remember, the **South Doors** are not open, so visitors must enter through the main lobby. Please note that the Severance Hall parking lot is available for museum visitors on evenings and weekends. Additional lots in University Circle will be available should the Severance lot fill.

The free CircleLink shuttle stops at the main entrance every 15 minutes; it serves all the major University Circle institutions and parking facilities as well as the RTA Red Line rapid transit stop.

Vatican Treasures Exhibition Committee

We extend sincere thanks to the members of the *Vatican Treasures* Exhibition Committee for their enthusiastic support.

Mrs. Nancy O'Neill
Bishop Anthony Pilla
Honorary co-chairs

Sandy and Tom Sullivan

Committee chairs
Judy and Pat Auletta
Gloria J. Battisti
Mary Jane and Jack Breen
Marty and Gerry Conway
Helen and Al DeGulis
Ann and Jim Delaney
Becky and George Dunn
Santiago Feliciano
Bruce Ferrini
Edna and Jim Gulick
Tim Hagan
Sharon and Mike Hargrove
Jackie and Mark Hauserman
Mary Beth and Kurt Karakul

Ingie and Ted Kilroy
Nancy-Clay Marsteller
Dolly and Steve Minter
Lindsay and David Morgenthaler
Edwina and Otis Moss
Susan and Jerry Murphy
Joan and Augie Napoli
Pat and Charlie Nock
Joseph Nook
Kathy and Bill O'Neill
Tony Panzica
Kitty and Harold Phelan
Donna and Anthony Rego
Christine Schenkelberg
Dorothy and Robert Schenkelberg
KK and Joe Sullivan
Jerry Sue Thornton
Sarah and Gordon Wean

Members Magazine (ISSN 0890-6084)
Vol. 38 no. 2, February 1998. Published monthly
except July and August by the Cleveland Museum
of Art at Cleveland, Ohio 44106

Editing and design: Barbara J. Bradley, Kathleen
Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the
Cleveland Museum of Art Members Magazine at
the Cleveland Museum of Art, Cleveland, Ohio
44106. Subscription included in membership fee.
Periodicals postage paid at Cleveland, Ohio

The Cleveland Museum of Art
11150 East Boulevard in University Circle
Cleveland, Ohio 44106-1797

Periodicals postage
paid at Cleveland,
Ohio

**Dated Material
Do Not Delay**

Admission to the
museum is free

Telephones

216/421-7340
TDD: 216/421-0018
Museum Store
216/421-0931
Beachwood Place store
216/831-4840
Member Hotline
216/421-7340 x 295
Membership and Ticket
Center 421-7350 or
1-888-CMA-0033
Web Site
www.clemusart.com

New Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1
Café: Closes one hour
before museum closing

**Vatican Treasures
Exhibition Hours**

Tuesday, Thursday,
Saturday, Sunday
11:00-6:00
Wednesday, Friday
11:00-9:00
Closed Mondays

**Ingalls Library
Members Hours**

(ages 18 and over)
Tuesday and Thursday
10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
appointment only

**Print Study
Room Hours**

Tuesday-Friday
10:00-11:30 and
1:30-4:45

**Membership and
Ticket Center**

During Vatican Treasures open Tuesdays and Thursdays 10:30-5:30; Wednesdays and Fridays 10:30-8:30; Saturday and Sundays 9:30-5:30. No service fee for tickets acquired in

person in the main lobby. \$1 service fee per ticket for phone orders (\$2 nonmembers); call 421-7350 or, outside the 216 area code, 1-888-CMA-0033

Kids R Here
when spring Museum
Art Classes begin
February 28.
And don't forget your
members discount and
registration priority!

